

THE ONLY ONE

WORDS & MUSIC: BRYAN ADAMS AND JIM VALLANCE
 ©COPYRIGHT 1983 IRVING MUSIC INC., ADAMS COMMUNICATIONS INC. AND CALYPSO TOONZ.
 RONDOR MUSIC (LONDON) LTD., 10A PARSONS GREEN, LONDON SW6.
 All Rights Reserved. International Copyright Secured.

Moderate rock ♩ = 138



First system of music. Treble clef with key signature of three sharps (F#, C#, G#) and 4/4 time. Bass clef with a forte (f) dynamic marking. The melody consists of eighth and quarter notes. The bass line features sustained chords.

Second system of music. Treble clef with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Above the staff is a chord diagram for E major. The melody continues with eighth and quarter notes. The bass line continues with sustained chords.

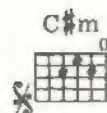
1. Well, I made up my mind,—
 2. Last night,

Third system of music. Treble clef with a chord diagram for A major above the staff. The melody continues with eighth and quarter notes. The bass line continues with sustained chords.

not going to let you get — a - way. Yeah, to
 well, I thought you might — have stayed. If I'd have

Fourth system of music. Treble clef with a chord diagram for E major above the staff. The melody continues with eighth and quarter notes. The bass line continues with sustained chords.

think that I'm — the luck - y guy, — well, I've
 had the guts — I would have pushed my luck, — but then you



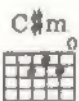
al - most got — it made.
might have turned — a - way.

'Cause it's been so long — since I've felt —
How do I ex - plain? — I know it
(3rd time instrumental)



— this strong — a - bout an - y - one — at all. —
sounds in - sane, — but I've been through this — be - fore. —

I get
In just a



so ex - cit - ed, I ain't going to fight — it, I
mat - ter of time, — you could change your mind; — you could



Bsus

B

To Coda

think I might be fall - ing in love. So,
 turn and walk right through the door. So,
 (end instrumental) So,

Chorus:

E/G#

A

B

come on, let's get it right. } Oh— 'cause you're the
 come on, let's get it straight. }

A

E/G#

A



on - ly one. — { Come on, we ain't got all night, —
 { Come on, I just can't wait, — }

B


1. A

D.C.

yeah, — 'cause you're the on - ly one — now.

2.  *D.S. al Coda*  3. *Repeat ad lib. and fade*

on - ly one — now. on - ly one. — So,



Coda  

come on, let's get it right,



oh — we ain't got all night. — So come on, ba - by, let's



   *D.S.S.*

get it straight, yeah, — I just can't wait. Now —

